THE THEATRE

Seven Keys to Melodrama Seven Keys to Melograma

VEN NETE TO BALDPATE. A mystery
ness in two acts, with a prologue and an
issue by George M. Cohan, founded on
issue by George Parsons
(Characters he meets at Baldpate,
Characters he meets at Baldpate
(Jemps, the carotaker, Edgar Halstead
(Jemps, the carotaker, Figure Graham
(Characters he sees while at work,
which had the millionaire a right hand man,
Furnell B. Fratt

To Norton, the newspaper reporter,
Eva Mae Francis

Rhodes, the charming widow,
the bernalt of Baldpate, Joseph Allers

The Man of the Machineller,

The Man of the

the hermit of Baidpate. Joseph Atwood the hermit of Baidpate. Joseph Allen Thermitl. the blackmaller Joannette Horton of Mar. the Mayor's man "Frieny" Fairchild Carsen, the crooked Mayor of Reuton. Martin I. Alson Brooke Haydan, the millionaire president of the R. A. Ashburtan. Claude Hooke the R. A. Ashburtan. Claude Hooke Carleton Macy Talls. Owner of Haidpate, the cause of it all. Booke the Carleton Macy Talls.

Seene Tre office of the Baldoate Inn of son't care about the critica; this is the Earl Derr Biggers might have written

that in his original (the "original" goes oth ways) novel, "Seven Keys to Baldste," when he had just got over being "ericket" himself. (That's what he always called the dramatic editor of the hesten Traveler when he held down the (bh.) For Mr. Magee's remark just fits be melodramatic story of creeks ich) For Mr. Magee's remark just fits the melodramatic story of crocks and bribers, politicians and railroad presidents, hermits and lady reporters that Mr. algers got his hovelist-hero into when it sent Magee up to the lonesomest spot as the earth—a summer hotel in winter—o write a book on a bet in 24 hours. But what the well-filled Garrick rocked and roared over last night was a very afferent sort of thing. George M. Cohan, low brow, has made a dramatic cricket and Harvard man's story into a play that several times as exciting, a good deal several times as exciting, a good deal

number and heaven knows how much setter because it laughs at itself—and Mr. Biggers—all the time.
For instance, see what heppens to the san who is used to writing the novels that department stores sell by the pound to tired business men's tired wives, and what Mr. Cohan says about it in the next seesth: One of the "bad | Magee:

men": "I killed a my line' I used it can once for laugh- in "The Lost Limong at me." The same "bad Magee: "You may man": "You've got not believe it, but retry good never to really, old chap, I've alk like that with written you.

alk like that with written you over ann in front of and over again."

Our face." Magee, when rob-Magee, when robbery piles on romance: "I get rid who has just come of one best seller in: "Do you be- and along comes leve in love at first continued in our next."

Magee: "If you "I've read that in harm that sirl I'll books."

get you if it's the Magee: "I've writast act of my life." ten it in books."

As for the story of what happened at
the inn which had so many bears

e inn which had so many keys, no ectator would thank a bricket—even Biggers himself—for telling him ere than what Magee says about it more than what Magee snys about it:
"Nothing but crooks, murders, ghosts,
platel shots, policemen and dead people
walking about the halls. Hundreds of
thousands of dollars and keys and keys
and keys. Twenty-four hours! Why, I
couldn't write a book in 24 years in a
place like this."

Mr. Cohan, doesn't leave way with

Cohan doesn't leave you with that plot or those sarcastic on it. When he's got through When he's got through having his ding real life just like his books and having him play up to it in great style Hr. Cohan springs a surprise that Mr. Biggers never dreamed. It knocks the whole underpinning out and leaves Mr. Biggers' tale a mocking, ludicrous, roar-ing wreck. And then—another turn tha wreck. And then—another turn that as Mr. Biggers' best seller from Bosand Mr. Cohan, best seller of Broad-

one better. All in all, "Seven Keys to Baldpate" is well acted and as well set as it is inreniously and brainily written. There are faws in the cast, but it stands up very to the one that originally play. There is the new Cohan stage management to keep the lights in this very ceal room down to as real a mysterious dimness, and to knit the acting together into something that seems almost as close into something that seems almost as close to reality. George Parsons points his lit-erary cleverisms just right and plays the whole mad tale in as mad a spirit. Fig-ures like Joseph Allen's Hermit and Ed-gar Halstead's caretaker are rich with character. In fact, the company seems almost capable of that marvelous piece of improvination, in the manner of the comedia del' arte, which you will hear all about when-which, of course, means very soon-you go to the Garrick.

Mr. Mantell Re-creates Shakespeare's King John

Mr. Mantell, opening his repertory en-agement at the Lyric, gave students of its classic drama one of the infrequent opportunities to estimate "King John" at is right value and in its true environ-ment—the stage, and not the closet. Within the decade, Mr. Mantell revived before it had seldom record on our

stage; since it, none.

A product of Shakespeare's earliest period, of chronicle plays, purely poetic framas and adaptations which transmited existing plays into something superior by the magic touch of genius, 'King John' lacks the quality of the ater and greater dramas. The form is restricted to historic pageantry; it is not of close knit fabric: it is seldom suffused with rich, rare poetry; it lacks greatly ith rich, rare poetry; it lacks greatly the analysis of life which, proceeding rum conflict of motive and clash of char-oter, makes the authentic drama. Yet,

cies, makes the authentic drama. Yet, despite these limitations, the chronicle play, and "King John" for a specimen of it, has historical importance, both as a reminder of the day when the stage served as text-book as well as newspaper, and as a stage in the evolution of Shakestrain as a dramatist.

Mr. Mantell's acting version compresses into a spectacle of seven acts and ten settings the years of the troubled reign of Lackland, it discloses his usurpation of dead Richard's throne, defiance of the Pupe, murder of Arthur (Geoffrey's son), his real bely; conflict with the barons, which later gave England Magna Charta; harrying of the church and hideous seath. The burden of the action rests on the Infamous, megalo-maniac menarch, his hapless nephew, distressed Constance, arthur's bereft mother, Hubert de Burgh, the prince's keeper, and Falconbridge, the asorous, valorous love-child of Couer-de-lim.

The John of Mr. Mantell is a strike.

The John of Mr. Mantell is a striking impersonation from the physical and sychological standpoints; its aspects as easierized usually broadly but impersons minutely; a young and appropriately strong man, he shows the oillipted tendency spoken by history and impart of the property of the subantly betrays the decrepitude of such and action attendant on degen-ery, of the bluff and blustering Phata-let breed, yet he vaciliates, hesitates, discraftly, injures by indirection, ever seentially timorous, cringing and too ful to bear the weighty consequences his words and deeds. In the power-issue with the papel legate, Pandulph, on the subtle one to which he sus-Way. In the subtle one, in which he sug-is the murder of Geoffrey's son to Surah, he was every inch king John, Undition sets the traits of that mon-

rue Plantagenet in robust form, rude and straightforward methods, the miridge of Fritz Leiber (played by see McGinn in the former revival), and a chalmen contrast to the weak-of his scholler has been vigorous in the grand delivered his bath were



DAISY ADAMY At the Broad in "The Misleading Lady,"

0.25

with absence of affected elecution. In stately person and affecting acting, Flor-ence Auer (successor to the late Marie Booth Russell) realized the battling, embittered, betrayed Constance, who found how unreliable are royal pledges; she was particularly effective in her pastionate denunciation of forsworn kings; her intomation vitalized the verse she spoke until it seemed of living speech and not a thing of meter. Genevieve Hamper enacted young Arthur naturally. partly due to her touching but never merely lachrymose personation, more, of course, due to the poetry with which the role was enriched by the playwright, the fate of the hapless prince seemed plercingly polymant; the dreadful scene in which his tears and helplessness melt the heart of Hubert-played with some strength by John Burke-and save his eyes from the branding iron was pos-sessed of moving pathos and delicacy.

De Wolf Hopper's in Town

There are all sorts of Kokos. There have been all sorts of Kokos, and there will probably be a great many more varieties before Gilbert and Sullivan's "Mikado" is laid upon the shelf. But there has never been one quite like De Wolf Hopper's or one so good in its own peculiar way; and there never will be again.

again.

Of course, there was Richard Mansfield and all the rest of the "original Ko-kos." Once upon a time, when Frank Moulan was a much better singer and a much funnier comedian than he seemed in "Fads and Fancies," he made the Lord High Executioner, who never executionated, into a perky little monkey of a man with the longest and sharpest sword that ever quivered in a stage plank. And out in the Middle West, plank. And out in the Middle West, when the present critic was young in years and theatres, one John E. Young—who sang "The Girl of the Saskatchewan" into fame—made a stock company Koko every summer which a then very inexperienced critic still thinks is the best regular edition he ever saw.

best regular edition he ever saw.

But Hopper's is Hopper's. At the Metpolitan last night Koko dropped his part into the bass, and "colored his tones" with a vocal misery that any tearstricken grand opera singer might envy. Instead of a short, agile person, he stalked on some eight or nine feet high and created the exercipating specials. and created the excruciating spectacle of a shaking mountain—nay, a Fike's Peak—of fearsome jelly. But why keep up the fulsome culoxy? Hopper's may not be Gilbert's, but it is Hopper's. So

is his curtain speech.

As for the rest. There was an excellent orchestra for that miraculous music: Arthur Albridge indicated another milestone in his pilgrimage toward act-Balled with all Herbert's Waterous' skill, and the women, Idelle Patterson and Gladys Caldwell, acquitted themselves as they should in operetta-with the voice.

Miss Matthison's Piper The Little Theatre's revival of "The

Piper" last night was marked by the einerity of Miss Edith Wynne Matthison's efforts in the title role and her splendid reading of some of the most beautiful lines of Josephine Preston Peabody's poetic drama. Her supporting company, if not wholly adequate, satisfactorily filled in the background to Miss Matthison's vivid particularly of the Plant of Manifest Programme. no part of the Piper of Hamlin.

No part of the entertainment was more convincing than the children of the play.

whose spontaneity and charm contributed in a large measure to the lyric illusion which the play undoubtedly conveyed.

Ida Hamilton, playing Veronika, the mother of little Jan, expressed with tenderness the sorrow of a mother whose lame baby had been lost to her, Michael, the Swordester was given a virile inlame baby had been lost to her. Michael, the Sword-eater, was given a virile interpretation by Robert Dempster, and Cheat-the-Devil, the Piper's other companion, a simple-minded, timid creature, was well portrayed by Dallas Anderson.

Miss Matthison's part in the production, however, quite overshadowed the rest. She surmounted the handicap which is given to any actress who essays to play a male role. She impressed at all times, or she displayed the Piper's varying

as she displayed the Piper's varying moods—cunning and simplicity, deceit and sincerity, indignant honesty and softer pity, cynicism and galety. Her Piper will be remembered as a work of real art, standing out from, rather than blending with the work of her company. This excellent simplifies the play's weakness cellence signifies the play's weakness— that Miss Matthison's acting and not the play as an entity is the clearer picture.

Mutt and Jeff

in Our Midst Again David and Jonathan, Damon and Pythias, Roland and Oliver-why must all the David and Jonathan, Damon and Pythias, Roland and Oliver-why must all the modern inseparables go in for comedy? But they are a noble line, even if they lack polish-Koster and Bial, Weber and Fields, Mutt and Jeff. And whatever they are, the pair that "Bud" Fisher made possible will go down their little distance into history with more acclaim and more loyal legions of rooters than any of the others ever won.

The occasion of the return of Mutt and Jeff to the Walnut is a second descent on Mexico. If they are the ne plus ultra in clowns, Mexico seems to the musical

Jeff to the Wainut is a second queen, on Mexico. If they are the ne plus ultra in clowns, Mexico seems to the musical comedy writer the multum in parvo of farcelands. So we laugh once more over the efforts of the loyal pair to worst each other and the native population at one and the same moment, and we rejoice over their mutual triumphs. And last night we whistled a few of the songs that cheer them on their trouble-strewed way.

VAUDEVILLE Keith's

A smile began to radiate when May Irwin gave the audience a veritable hand shake at Kelth's lest night, and although she took the head line "spot" at very short notice she proved that in vadueville, as elsewhere, her name belongs in big type and electric lights. Miss from sang a new song, hat off the bree-from the Irving Berlin song kitches, and is seen over in seed shape. The business size them plunged info some of far old favorities and showed that she

"can come back." Incidentally she told a story about "Jimmy Duffy's neck" and a dramatic tale about her father's beard. There was a punch in each.

Acrobats who simply turn fip-flops for a living ought to see the Arnaut Brothers, the tumbling clowns. While they are doing break-neck fails of all description, each plays different selections on a violin. Their playing is as good as on a violin. Their playing is as good as on a violin. Their playing is as good as that of many who pose as musical artists. Then, as a climax the versatile chorus give a bird opera, which affords each a chance to do some remarkable whistling. They received enthusiastic ap-

The something new in the way of a single girl act is found in the offering of Nan Halperin. She goes from the sub-lime to the ridiculous and back again with songs and clever imitations and she b sesson a personality which makes one feel as though she were an old friend.

Billy McDermott stirred things up considerably with harrowing experiences in Mexico and spasmodic opera. He showed also in his spasms of melody that he had

a voice worth while.

Han Ping Chien showed some clever tricks in the course of his "Pekin Mysterics" and was ably assisted by two fearless acrobats.

Eddie Leonard, of minstrel fame, and Mabel Russell won approval in a number of original songs and dances. It was Leonard's first appearance in white face, and while he got good results he seemed comewhat out of his element without the

Sam Hearn and Helen Eley got all that Sam Hearn and Helen Eley got all that was possible out of Aaron Hoffman's sketch, "Wanted an Angel," and also rendered some appealing musical numbers. Edward Marshall, a chalk artist, drew types in the audience, including the features of Albert Fisher, a local newspaperman. Gaston did some clever juggling.

Here and There

There is not a dull moment in the bill at the Nixon Grand. The Five Naval Cadets arouse patriotism amid an atmosphere which is in keeping with the times. Their offering might be justly termed a nautical operatta, as one sons follows the other in quick succession. The act is staged with careful attention to detail. The clever tomfoolery of Harry Breen kept the audience in good humor. and his rapid-fire songs made on the spur of the moment were a fitting climax to his artistic nonsense. Breen writes his entire act as he goes along and he usually manages to get good results. Others who pleased were Lew and Molly Hunting, the Oakland Sisters and Will Norris.

Catchy music, elaborate scenic surprises and capable performers combine to make "The Arabian Nighta" a worthy attrac-tion at The Cross Keys, "The Battle of Haddington" is presented by Burns and Archer, two Philadelphians who won laughter and applause with good comedy and good voices. They have a novel style which attracts attention from the outset of their military operations. Percy Waram & Co. in "The Bos'n's Mate," and Edith Moulth followed the pace set by the other acts on the bill. The pictures were in keeping with the show.

There is an art in being nonsensical, and Clark and McCullough, at the William Penn, prove that they are past masters. One would find it a difficult task, no doubt, to discover their superiors as pantonimists, and their comedy is backed up by some daring breakneck acrobatics. They were rewarded with countless laughs and prolonged applause. "The Haberdashers," presented by Har-rington Reynolds and company was punctuated with good comedy lines and abounds in funny situations. Eddle Barto and Florence Clark won new admirers in "Marconed," a comedy sketch with songs and dances. Joe and Lew Cooper sang snappy songs which pleased, and Dupree and Dupree, cyclists, and Kremka Brothers added much to the value of the show.

Many of the stars of stageland are Many of the stars of stageland are cleverly portrayed by juvenile performers in "The Lawn Party" at the Globe. The comedy is supplied by an acrobatic constable, who endeavors to break up the party at various stages of the game. Songs and dances of the day are well presented by Carl Byal and Dora Early Senator Francis Murphy explains how the various political troubles of the coun-try can be straightened out by following his suggestions, and he deals very candidly

didly with serious problems.
Stoddard and Hynes won favor in
"The Absent-Minded Professor," while Borden and Shannon in "Bits of Vaud ville," and the Lowes, lariat-throwers. and Richards and Brandt, in a gymnas-tic act, were rewarded with abundant

The pictures are of exceptional merit.

Theatrical Baedeker

ADELPHI—"Peg o' My Heart," with an excellent cast. Harttey Manners' popular and smusing comedy of the Impetuous young Irish girl and what she does to a sedate English family. First-rate amusement...815 BROAD—"The Misicading Lady," with Paul Dickey. A broad, "soctological" farce of a gentleman from Patagonia who kidnaps and tames a flirtatious young ornament of good society. Into the plot wanders "Napoleon." Good fun.

society. Into the plot wanders \$200 Good fun.

FORREST—The Evening Leponn's Molion Pletures of the War, 1500 feet of battle, with the Kalasr well to the fore. The news of the great war in action \$2.00 and \$2.00 GARRICK—Saven Keys to Baidpats," with George Parsons and Jegnette Horton. George Cohan's masterly dramatization of the story of the young author who went up to a deserted inn in winter to write a novel. See serted inn in winter to write a novel. See serted.

review 8.15
PTPLES—"The Piper," with Edith Wynn
Matthion and the resident company, Josephine Preston Peabody's Stratford prize play,
which deals skilfully in blank werse with a
version of the "Piet Piper." See review 8.210

version of the "Plest Piper." See review 8:30
LYRIC-Robert Manteli in a fortnight of Shakespearean and classic reperior. First week Tuesday, Macheth: Wednesday matinee, "Romeo and Julier. Wednesday evening, "Hamilet, Thursday, "King Lear", Friday "Richelieu", saurday matinee, "The Merchant of Venice, and Saturday evening, "Richard III." METROPOLITAN-De Wolf Hopper and Glibert & Sullivan Opera Company in a fortnight of repertory. First week-Tuesday, Baturday matinee and night. "The Mikado" Wednesday matinee and night. "The Mikado" Wednesday matinee and night. "Pinafore" and "Trial by Jury". Thursday and sylday. "The Pirates of Pengance." See review. 8:13
WALNUT- Mutt and Jeff in Mexico." A new edition of the familiar musical somedy, with the scenes laid in the turbulent republic to the south. Serview.

Vaudeville

Vaudeville

KEITH'S — May Irwin, with new songs;
Eddie Leonard and Mabei Hussell, Nan Halperin, Pekin Mysteries, Billie McDermott;
Arnaut Brothers, Sam Hearn and Ellen Elsy.
Edwin Marshall, Welling Levering Troupe
and Hearst-Selig pictures.
NIXON'S GRAND—Maiden and Fitspatrick, in
"The Turn of the Tide"; Harry Breen, the
Five Naval Cadeia Lew and Melly Hunting,
the Cakland Sisters, Will Morris and comedy
movies.

the Castand Staters, Will status and coinedy movies.

GLOBE-William J. Doeley & Co., in "The Lawn Party" Carl Byal and Dora Barly, Walton and Rutland, "Senator" Prancis Murphy, Boddard and Hynez, in "The Absentminded Professor"; Al Burton's Review, the Lowes and Richards and Brandi.

WILLIAM PENN-Harrington Reynolds, in "The Haberdashery"; Joe and Lew Cooper, Eddis Barton and Florence Clark, in "Marrooned"; Clark and McCulloigh, in "Mach Ado About Nothing"; Dupree and Dupree and Kremka Brothers. Ado About Nothing
Kriemka Brothera.

ROSS KEYS (first half of week)—'The
ROSS KEYS (first half of week)—'The
Arabian Nights'; Webber and Elliott, Edith
Moulth, Percy Waram, in 'The Hoaun's
Moulth, Percy Waram, in 'The Hoaun's
Mate': Burns and Acase and the Atlas Trio.

Mixe': Burns and Acase and the Atlas Trio.

TIXON'S—'Count von Strombers, 'tabloid opcreetta, Britt Wood; Harold Grane and company, in 'Justice': Evans and Videcq; Beaux
and Belles; Trojetti and Bennett, and comedy
horoldys.

Stock AMERICAN—"The Blindness of Virtus," Cosmo Hamilton's moving drama of the dangers of youthful ignorance of sor.

MPIRD—The Eccape," Paul Armstrong's "cugenic" melodrama of the slums.

Burleaque CASINO - "Sliding" Billy Walson and his GAYETY-'The Taxi Girle' in a musical consely THOCADERO The Charming Widowa" Princes Ka and "Ma Cherie." DIMONT'S Dumont's Minstrels in a characteristic bill of travesty and soog.

Champ Clark to Speak Here Speaker Champ Clark will address the dimer guests of the Friendly Sons of St. Patrick a week from tomorrow. Mr. Clark accepted the invitation to attend last night He will arrive in this city heat Tuesday and will be the guest of Representatives Lee and Donchos.

BY CHICKEN A LA KING

Who Invented Dish?-Chefs of Prominent Hotels Discuss Problem.

Take some breast of chicken, mince it sauce, season; add small strips of red and green peppers; if you prefer, you may add some sliced mushrooms, but this makes it a veritable chop suey; serve in a chafing dish; add a little sherry sauce and put a alice of truffles on the top.

There you have it-chicken a la King. Take poor "Bill" King, the inventor of the dish, who died at his home, 5032 Osage street, last week; add Henry Hornickel, a retired chef, of New York; then mix Paul Schweizer, agaistant chef of the Bellevue-Stratford; Simon Cotes, chef of the Adelphia; Joseph Cattaneo, chef of L'Aigion; Louis Tissier, chef of Kugler's. and Angelo Zuchelli, chef of Green's Hotel, and then garnish with King's widow, and you have another dish, also served steaming hot. It is called, "Who Invented Chicken a la King."

The story went the rounds when King dled that he invented this now justlyfamous dish to satisfy the fastidious taste of a patron of the old Bellevue Hotel, who could find nothing palatable listed on the menu. Now from New York comes the protest of Henry Hornickel. He claims that chicken a la King was born at an old Brooklyn chop house. King's. Hence

"Bill" told me he invented the dish in a chafing dish, about 12 years ago, said Mrs. King, in rebuttal, yesterday "I never made much of a fuss abo "I never made much of a fuss about and forgot the whole thing until it was in the paper when he died. We never could afford to have it, so I don't know what it was like. Bill always was a waiter and never worked in the kitchen."

All this agrees with the expert testimony of the allenists for the prosecution. with the minor exception that they con-tend "Bill" did not invent the dish. The following is a stenographic report of the testimony taken, but no effort has been ade to keep the characteristics of the talian. French, German and Spanish languages: Q.-Who invented Chicken a la King?

Q.—Who invented Chicken a la King.
A. (In unison)—I don't know.
Q.—When was it invented?
A.—Chef Zuchelli, of Green's Hotel: "I don't know when. But I've been 'n the business for 31 years and we've always had Chicken a la King."
A.—Chef Tissler, of Kugler's: "I know. Bill. He used to work with me. I don't have been the feelings but he never

want to hurt his feelings, but he never invented Chicken a la King. He was a very fine fellow, though." A.-Chef Cattaneo, of L'Alglon: "I've

A.—Chef Cattaneo, of L'Aiglon: "I've been in this country only a few years, about nine, so I couldn't say. But when I came over my masters all told me that Chicken a la King was very old. It was what you call a national dish."

A.—Chef Cotes, of the Adelphia: "Hornickel is right. If King invented the dish he wouldn't have to be on the floor. It's a very old dish."

A.—Chef Schweizer, of Bellevue-Stratford: "I'm afraid King did not invent it. How could he and still be a captain on the floor?"

A. (In unison)—"We have some fine Chicken a la King, today, sir."

Significance of Fire Waste

"The Economic Significance of the Fire Waste" will be the topic for discussion at the noonday luncheon of the Philadelphia Association of Credit Men, at the Hotel Adelphia, today. Franklin H. Wentworth, secretary of the National Fire Protection Association, will be the

PANAMA CONTESTANTS WORKING OUT OF CITY

Attracted by Proportionately Higher Number of Credits for These Subscriptions.

Some of the men and women working finely; place it in a pan with cream in the subscription contest of the Evan-ING LEDGER and PUBLIC LEDGER, the 50 winners in which will be sent free of charge to the Panama-Pacific Exposition and the Panama-California Exposition, are devoting all their energies to out-oftown subscriptions. All these must be paid in advance, but for them the contestants are given a proportionately higher number of points in the list of The contestants also find there is less

The contestants also find there is less competition for subscriptions in some of the many little towns surrounding Philadelphia and Camden. Subscriptions from such points are rapidly increasing for both towns.

both papers.
Contestants are still hard at work in the city, however, and are devoting every leisure moment to make their standing in the contest higher. There is still plenty of apportunity for others to get into the contest and win one of the valuable free trips, as the contest has nearly four

trips, as the contest has nearly four-months to run and much may be accom-plished in that time.

Send in your name today to the contest editor, second floor of the Public Lebusz Building. He will supply you with all information necessary and hints on how to obtain subscriptions. Delay may mean that some one else will beat you out by points for one of these areat free of the Pacific coast, so send in your ame at once if you want to Join the

HOSPITAL BODY MEETS

Hahnemann Association Opens Sessions at Bellevue-Stratford.

The annual meeting of the Hahnemann Hospital Association began this morning it the Bellevue-Stratford. Reports of the past year were read and prominent speakrs delivered addresses before 125 mem-

ers delivered addresses before its members of the association.
Those who spoke were the Rev. G. Bickley Burns, Dr. William A. Pearson, dean of Habnemann Medical College; Dr. Thomas H. Carmichael, Dr. William W. Speakman, Dr. D. Bushrod Jamea, Charles D. Barney, president of Habnemann Medical College, and Charles P. Perkins, treasurer of the college and hospital.

The officers of the Hahnemann Hospital.

Association are as follows: Mrs. Thomas H. Carmichael, president; Miss Sarah M. Livezey, recording secretary; Mrs. Gldeon Boericke, corresponding secretary, and Mrs. M. J. P. Jenkins, treasurer.

Open-air Treatment for Convicts

Open-air Treatment for Convicts
Open-air treatment for convicts is advocated by Dr. O. F. Lewis, general secretary of the Prison Association of New York, who believes that the "cage system of such prisons as Sing Sing is the crowning disgrace of the State." He was the principal speaker last night at the fourth of a series of meetings in the interest of prison reform at the Young Friends' Association meeting, Ith and Cherry streets. Doctor Lewis declared that the reformatories at Great Meadow. Cherry streets. Doctor Lewis declared that the reformatories at Great Meadow, N. Y., and Ontario were model ones. They had no inclosures, he said, and there was plenty of opportunity for self-expres tion, as prisoners were trusted to govern themselves.

Evangelist at Narberth

Samuel W. Foster, an evangelistic worker, last night addressed a mass meeting for men in the Narberth Pres-hyterian Church, under the auspices of the Men's Club. The Rev. John Van the Men's Club. Ness also spoke.



CZARINA WALTZ SHIFTS FROM DREAMY TO GAY

This article is the 17th of a series on Anna Pavlowa's New Social Dances and How to Perform Them, which appears on Tuesdays and Thursdays exclusively in this newspaper. These articles have been written by Mle. Pavlowa, who, as premiere ballerina assoluta of the Petrograd Imperial Opera, is everywhere recognized as not only the greatest living dancer, but the greatest living authority on the art of the dance.

By ANNA PAVLOWA

CHAPTER XVII.

CHAPTER XVII.

There should now be infused into the execution of the Czarina Waitz a spirit of gaiety. The preceding figures bring the dancers through the dreamy portion to one of livelier sort, and in this figure there comes a return to the face-to-face "open" position which is so effective. In social as well as in fancy stage dancing. In the preceding figure the dancers finished their forward movement to the left virtally with feet together. The lady, it will be remembered, was on the right of her cavailer, and her elevated right hand (held over her head) is supported by the raised right arm of her partner, while their left hands are extended before them at a point somewhat celow their waistlines.

The figure now to be executed calls for dancers to move from the position described into one wherein the lady has turned about and is facing her cavailer, each holding the hands of the other and separated by a distance of some is inches. The figure requires the dancers to move forward and back on two bars of the music, which would be two counts of six each.

On the counts of "one" and "two" the lady withdraws her raised right hand

On the counts of "one" and "two" On the counts of "one" and "two" the lady withdraws her raised right hand from her partner's and pivots on the ball of her left foot (to her left), steadying herself with her left hand, which her cavaling at the state of the s ing herself with her left hand, which her cavalier still retains. On the count of "three" she advances her right foot, pointing the toe of her slipper, and, extending her right arm across her left, permits the hand to be taken by her pariner. Her body is now inclined

slightly to the left, while the cavaller stands on his right foot, the left ad-vanced with the toe pointed and his

vanced with the toe pointed and his body inclined a trifle to the left.

On the second count of "one," "two," three" (or "four," "five," "six") each dancer advances on the forward toward the other, dragging the other foot behind over about half the space, and raises the arms. This should be a deliberate was the arms of the space outs. movement, occupying fully three counts, there being a pause of approximately a count and a half at the completed forward advance step.

On the next three counts (which would be "seven." "eight," "nine"), the dancers step backward, the lady using her left foot, the cavalier his right, and permit-ting the other foot in each instance to resume its former position. ward step on the last three counts pre-pares the way for the final figure of the Czurina waltz, which will be taken up n the next article.

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THE PHOTOPLA



ITALEA MANZINI of the Itala Films

Questions and Answers The Photoplay Editor of the Even-ing Leogen will be pleased to answer questions relating to his department. Questions relating to family affairs of actors and actresses are barred ab-

Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, Evening Ledges.

Many inquiries have been received askng if one can copyright a motion-ploture play manuscript. A writer cannot copyright a motion-picture play manuscript as such. The production can be copyrighted after it is filmed, but the writer of an original plot cannot send a copy of that picture play plot to Washington and obtain copyright protection

Attorney Frank B. Willis, recently elected Governor of Ohlo, introduced a measure in Congress a year ago asking for copyright protection to motion-picture play piets, classifying 'cosm as 'dramatic compositions' Up to date, this bill has been buried in the Patents Committee and been buried in the Patents Committee and has never seen the light of day. The Photoplay Authors' League of California, it is said, has engaged legal talent in an endeavor to force out the bill and obtain action thereon. Whether this attempt will be successful remains to be seen.

Legitimate motion picture manufactur-ers will not flich the plots submitted to them by authors and the agitation for copyright protection develops from fact that some few obscure or "wildcat" companies have appropriated ideas found in submitted manuscripts.

Ibsen's Umbrella

The famous umbrella without which, in rain or shine. Henrik Isben, the immortal Scandinavian dramatist, was never seen, has been brought to this country by Betty Nansen, the great tragedienne, who created most of the master-playwright's hectic and uncanny heroines. Miss Nansen, who also posesses several of Ibsen's original manuscripts, with notes and stage directions in his queer, crapbed handwriting scrawled on them, has been imported to this country under the highest salary ever paid for a foreign actress to pose in a notable series of feature films. The first release is a wonderfully powerful screen version of Echegaray's drama. The Celebrated Scandal."

said Miss Nansen, in the only episode in which she ever saw ibsen lose his temper. He was ordinarily a timid, shrinking man, living all alone in a huge bouse of 20 rooms. At the theatre he rarely interfered in rehearsals of his work. On the occasion referred to, however, an officious stage manager had had the temerity to rewrite one of the dramatist's speeches. Ibsen ordered it put back in its original form. But the next day at rehearsal it was still changed. The dramatist's face turned purple, his eyes blazed. He rushed cut of the wings and, elaculating "Fool." was still changed. The dramatist's face turned purple, his eyes blazed. He rushed out of the wings and, ejaculating "Fool," he brought down the heroic umbrella with full force on the unlucky stage director's head. The umbrella in itself is not one of which any one would be proud. It was a cheap affair originally, and time has turned its original hue to a dull green; but to Miss Nansen it is more precious than even her famous "golden gown," which is valued at \$10,000.

Odds and Ends

Edna Mayo, leading woman with Essanay, has established a new precedent in
photoplay work, in insisting on thoroughly
learning her part before posing in scenes.
Under Essanay's new system of dramatizing all its photoplays instead of merely
writing scenarios, she is enabled to learn
the words. She studies her parts carefully at night just as on the speaking
stage and talks just as the character. Edna Mayo, leading woman with Essa

instead of making a mere peniordime of it. Miss Mayo declares that in this way she is enabled to put much more feeling into her work and make the actions ap-

marie Hemperia, who won first prise as the most popular player in Europe in the recent big contest, is soon to be seen in an unusually strong four-part Rieins feature entitled "Hartered Lives." The subject is a double exposure negative in which Miss Hesperia shows to advantage in the dual role of herself and her wayward sister. There are some very tense moments and some unique photographic feats. One of the most interesting scenes in the film was taken in the famous "Bal Tabarin," Paris, and shows this celebrated Bohemiar resort at its gayest. The scene is staged in highly realistic, but entirely inof-fensive fashion and furnishes an inter-esting and entertaining transcript of night

life in Paris.

Jack Richardson, of the American-Mu-Jack Richardson, of the American-Mutual Stock Company, finds it difficult to believe that a certain old joke, long discarded by professional humorists, is really old at all. He was coming on from the East to join the American Company in Santa Barbara when an irate conductor said to him, "Take your suitcass off the seat.

"If you don't," the conductor continued, seeing Richardson hesitate, "I'll throw it

seeing Richardson hesitate, "I'll throw it out of the window."
"Go to it! I should worry!" Richard-

son replied huffly. But seeing the con-ductor pick up the suit case the actor interfered and became involved in an altercation that was about to lead to blows when the man who owned the suit case came down the car siele and interested himself in the affair.

Answers to Correspondents Ambitious—Yes, manuscrips must be typewritten. Lubin's is the only producer in this city. You can get a sample scenario from Lubin's scenario depart-

ment.

Evelyn M. Tate—There is an actor named Wallace Eddinger appearing in "A Gentleman of Leisure." The film is produced by the Jesse L. Lasky Feature

Play Company.

Mrs. L. T. M.—There is no Irving Moore as far as I can ascortain. You probably refer to Owen Moore. Address Famous Players Film Company, New York, Miss Pickford can also be reached at this ad-

"Greater Library" for Narberth

A "greater library" movement has been started in Narberth, under the direction of E. A. Muschamp, a prominent member of the Narberth Civic Association. With the assistance of residents of the community, Mr. Muschamp aims to get 600 additional books for the library, which is located in the Y. M. C. A. community centre.

Farm School Commencement Fourteen students will receive diplomas and certificates from the National Farm School, at Doylestown, tomorrow night, at the commencement exercises of the school. Class day exercises will be held tonight. The officers of the graduating class are Charles Nusbaum, president; Harry Shor, vice president; Elmer Klein, secretary and treasurer.

WHAT'S DOING TONIGHT

Sunday revival, tabernacie, 19th and Vine streets; 7:30 o'clock, Free.
Annual banquet Ushere' Association, Central M. E. Church, Orthodox and Griscom streets, Frankford; 8 o'clock, Discussion on "Public Health," by Chief John A. Vegelson, of the Bureau of Health, before the Society of Municipal Engineers, Engineers Club, 1317 Spruce street; 8 o'clock, Free.

gineers Citic, 1111 repruse street a clock.
Free.
Lecture on "In and About Jerusalem," by
James Clarency, Wagner Free Institute of
Science, 17th street and Montgomery avenue
S clock. Free.
Helmont Improvement Association, 3840
Girard avenues o'clock. Free.
Cohecksins Cord o' Trade, 6th and Diamond
Thirty-fourth and 44th. Ward Business Men. a
Association, 5342 Haverford avenue; S o'clock. drama. The Celebrated Scandal."

The Ibsen umbrella was as famous in its way as Oscar Hammerstein's hat or George Bernard Shaw's whiskers. The dramatist carried it always. It figured, said Miss Nansen, in the only episode in which she ever saw Ibsen lose his temper.

Free and Grain Dealers. Bourse: 8 o'clock. Free.

Free and Grain Dealers. Bourse: 8 o'clock. Free.

Free and Grain Dealers. Bourse: 8 o'clock. Free. Free. George's Hill Improvement Association, 1880 North 52d street; 8 o'clock. Free. Frankford Business Men. Marshall School; 8 o'clock. Free. Founders' Day, Dropsic College; 8:30 o'clock. Concert, Y. M. C. A. Symphony Orchestra, 1421 Arch street; 8:15 o'clock.

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